



CATALOGUE
OF THE
VERY INTERESTING AND VALUABLE COLLECTION
OF
ITALIAN
PICTURES,
OF THE RAFAELLE PERIOD,

FORMED BY

EDWARD SOLLY, Esq., Deceased,

Whose profound knowledge and discriminating taste, particularly in Italian Art, have established the reputation of this noble Collection throughout Europe:

WHICH

Will be Sold by Auction, by

Messrs. CHRISTIE & MANSON,

AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY the 8th, 1847,

AT ONE O'CLOCK PRECISELY.

—♦—
May be publicly viewed Two days preceding, and Catalogues had, at Messrs. CHRISTIE and MANSON's Offices, 8, King Street, St. James's Square.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, in part of payment, or the whole of the Purchase-Money, *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away with all faults and errors of description, at the Buyer's expense and risk, within Two-Days from the Sale ; Messrs. CHRISTIE and MANSON not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

—o—

On SATURDAY, MAY the 8th, 1847,

AT ONE O'CLOCK PRECISELY.

—o—

PARIS BORDONE.

NA. 1503. OB. 1540.

On canvas. 4 ft. 6 in. high ; 4 ft. broad.

- 1 VULCAN and THETIS. Vulcan is seated upon an anvil, near which are various instruments and arms. Thetis, surrounded by clouds, with a sword in her left hand, seems hastening away, whilst Vulcan attempts to detain her, as if for the purpose of giving her some arrows, which he has been pointing. In the background a forge, with a blazing fire. Signed "O. Paradis Bordono."

FRANCESCO RAIBOLINI DETTO IL FRANCIA.

PAINTED BEFORE 1490. OB. 1535.

On panel. 18 in. high ; 15 in. broad.

- 2 PORTRAIT of a GENTLEMAN, in a black dress and cap :
landscape background.

BIAGGIO PUPINI.

FLOURISHED 1530.

On panel. 7 ft. 6 in. high ; 5 ft. 2 in. broad.

- 3 The APOSTLE ST. JAMES, STANDING BETWEEN ST. FRANCIS and ST. EMIDIO. Seated in the clouds above are the Virgin and infant Christ, with an angel on either side.

Painted for the high altar of the Church of St. Giacomo de Carbonesi, at Bologna, whence it passed into this collection.

Pupini was a pupil of Francia, and the friend and companion of Bagnocavallo. Great rivalry and enmity existed between Pupini and Vasari, who accordingly neglected no opportunity of injuring him, and destroying his character.

ANTONIO ALLEGRI DETTO IL CORREGGIO.

NA. 1494. OB. 1534.

On canvas. 5 ft. high ; 3 ft. 6 in. broad.

- 4 The VIRGIN, SEATED, with the INFANT CHRIST in HER LAP, who is in the act of delivering the keys to the kneeling St. Peter. Below is the little St. John pointing with his hand to the Virgin, whilst on either side are saints in episcopal robes. In the background are seen the walls of a ruined temple.

BENVENUTO TISI DETTO IL GAROFALO.

NA. 1481. OB. 1559.

On canvas. 7 ft. 4 in. high ; 5 ft. 4 in. broad.

- 5 In the centre of the picture is ST. SEBASTIAN bound against the TRUNK of a TREE, at the foot of which stands the infant Christ, to whom St. Antonio, who kneels before him, has given his bell. On the left is St. Paul, bearing the sword ; to the right the Virgin, St. Anna, and the infant St. John.

From the collection of Sir N. Conant.

Il Garofalo studied only a short time under Rafaello, but it was sufficient to enable him to become the chief of the Ferrarese school. He imitated Rafaello in design, in the character of his figures, in the expression of the heads, and also considerably in his colouring ; although he added something of a warmer and deeper tone, which he derived from his own school.

TIMOTEO DELLE VITE.

NA. 1470. OB. 1524.

On panel. 8 ft. 2 in. high ; 5 ft. 8 in. broad.

- 6 The MADONNA and JOSEPH, with the infant Christ standing between them ; on the left St. Francis ; to the right cattle under a shed. In the distance various figures, amongst others the three wise men on horseback ; in the heavens angels holding a scroll.

Timoteo delle Vite, after studying at Bologna for several years under Francia, repaired to Rome, to the school which his countryman and relation, Raffaello, had opened in the Vatican. Whilst there, he assisted his master in several works, and greatly improved his own style, acquiring much of Raffaello's grace of design and excellent colouring, though he always retained a method of painting which partook of the manner of the early masters.

ERCOLE GRANDI.

NA. 1491 ; OB. 1531.

On canvas. 10 ft. 9 in. high ; 7 ft. 2 in. broad.

- 7 SOLDIERS DRAWING LOTS for the SAVIOUR'S GARMENTS.

The most conspicuous group is two soldiers quarrelling and fighting, whilst others around them are looking on in evident enjoyment of the scene. One of them is endeavouring to fix firmly into the ground the staff of a banner, which the wind has caught. In the background, to the right, are several patricians on horseback, with their servants and attendants.

From the Garganelli Chapel at Bologna.

In speaking of the paintings in the Garganelli Chapel, Vasari says, that "Ercole introduced much novelty in his draperies, great knowledge of foreshortening, and a wonderful expression of passionate grief, such as can scarcely be conceived. The soldiers are finely executed, with the most natural and appropriate action that any master up to that time had displayed in his figures."

It is said that in this work Ercole introduced the portrait of his patron, Domenico Garganelli, as well as his own.

FRANCESCO MAZZUOLI DETTO IL
PARMEGIANINO.

NA. 1503. OB. 1540

On panel. 8 ft. 6 in. high; 5 ft. broad.

- 8 The VIRGIN MARY is seated in the centre, supporting the dead body of Christ on her lap: to the left are a bishop and an angel; to the right St. John, whilst in the foreground are kneeling the two Marys, and the patron for whom the picture was painted. The whole is an open landscape, with Mount Calvary in the background.

Parmegianino was a scholar of his two uncles, in whose studio at the age of fourteen he painted the Baptism of Christ, considered a most wonderful effort of genius. After having seen the works of Correggio, he began to imitate him; but having confidence in his own powers, he formed a style of his own, at once grand, noble, and dignified; but the peculiar charm of his manner consisted in the grace and beauty which pervaded all his designs.

BACCIO DELLA PORTA DETTO FRA
BARTOLOMMEO DI SAN MARCO.

NA. 1469. OB. 1517.

On panel. 5 ft. 9 in. high; 4 ft. 9 in. broad.

- 9 The VIRGIN SEATED under a BALDACHIN, with the infant Christ on her lap: to the right is St. Francis; to the left St. John the Baptist; in the foreground the patron, kneeling on one side of the throne.

Fra Bartolommeo studied for many years under Cosimo Roselli, whilst at the same time he copied the works of Lionardo da Vinci. In 1504 he contracted a close friendship with Rafaello, who had just then come to Florence—a companionship which appears to have favorably influenced the style of both; Rafaello instructing Fra Bartolommeo in the art of perspective, whilst the latter was enabled to increase his instructor's knowledge in the mixture of colours.

ANDREA SALAINO.

LIVED about 1510.

On panel. 3 ft. high; 4 ft. broad.

- 10 HERODIAS, with a SILVER CHARGER in her hands, receiving the head of St. John the Baptist from his executioner.

Andrea Salaino was a scholar and great favourite of Lionardo da Vinci, who chose him as his "Creato," using him as a model for beautiful figures. Some of his pictures executed at Florence were so greatly admired, that the citizens crowded to see them as they would have done to view the most interesting and imposing spectacle.

LIONARDO DA VINCI.

NA. 1452. OB. 1519.

On panel. 4 ft. 1 in. high; 3 ft. 6 in. broad.

- 11 ST. JEROME at his DEVOTIONS, in the act of beating his breast with a stone. The saint is kneeling before a large crucifix, which is placed on his crimson mantle, and is raised upon some volumes of Scripture. To the right is an extensive view over a richly cultivated landscape, in which are scattered various churches, houses, and other buildings, whilst is seen in the distance a range of bold and rocky mountains. On the left the view is closed by the thick and tangled branches of a dense wood.

The picture belonged formerly to the Dominican convent Del Bosco, near Bologna.

ERCOLE GRANDI.

NA. 1491; OB. 1531.

On canvas. 7 ft. 2 in. high; 10 ft. 9 in. broad.

- 12 The THREE MARYS at the FOOT of the CROSS. On the left is a group of the three Marys and their attendant friends, all expressive of grief in various ways. Behind them is the Apostle John, evidently looking up to the Saviour on the cross,

whilst in the middle of the picture is Joseph of Arimathea on horseback; to the right are several men engaged in various occupations. From the Garganelli Chapel.

Vasari, in speaking of this picture, says of it—"It is remarkable for the great beauty of the design, and the excellent taste displayed in the colouring, which is peculiarly appropriate to the subject, and equally so for the variety of attitudes and countenances expressed by the different figures."

COSIMO ROSELLI.

NA. 1441. OB. 1521.

On thick panel. 6 ft. 3 in. high; 6 ft. 8 in. broad,

- 13 CHRIST on the CROSS, with a splendid crown on his head, dressed in a black robe richly ornamented with gems. With one of his feet, on which he wears embroidered shoes, he rests upon a chalice. He is surrounded by angels, cherubim, and seraphim. To the left are kneeling St. John the Baptist and St. Dominic; on the left Peter the Martyr, and St. Jerome with his lion.

This picture is painted in tempera, and was formerly in the collection of the late Young Ottley, Esq.

Roselli, of a noble family, was, according to Lanzi, the only Florentine employed to paint in the Sistine Chapel. Being unable to rival his competitors in design, he loaded his pictures with brilliant colours and gilded ornaments, to please the taste of the Pontiff Sixtus IV., who commended and rewarded him beyond all other artists.

He is celebrated as being the master of Fra Bartolommeo.

ANDREA DEL SARTO.

NA. 1488. OB. 1530.

On fine canvas. 4 ft. 9 in. high; 3 ft. 5 in. broad.

- 14 LUCRETIA in the ACT of GIVING HERSELF the MORTAL WOUND. This picture, formerly in the Orleans Collection,

has most probably been transferred from panel to canvas. It is described by Vasari as representing Lucretia del Fede, the wife of Andrea. Barry, in speaking of it, says—"It is excessively well painted, the body remarkably round and fleshy, with much more *sugo* and transparency than Andrea's general usage."

Vasari and Lanzi, in speaking of this master, say—"Raffaello and Andrea studied the same originals at Florence, but Andrea appears rather a rival than an inferior to the prince of painters."

ANDREA LICINIO DETTO IL PORDENONE.

NA. 1486. OB. 1540.

On canvas. 6 ft. 2 in. high; 9 ft. broad.

15 **The RESURRECTION of LAZARUS.** On the left is the Saviour surrounded by his Disciples, in the act of performing the miracle. To the right the tomb, from which several men are raising the body of Lazarus; in the centre Mary the sister of Lazarus is kneeling before the Saviour.

From the collection of Count Lecchi, at Brescia.

Pordenone, after having finished under several masters, finally adopted the style of Giorgione; he seemed to vie with him in spirit, in boldness of design, and in brilliancy of colouring. As one of his best productions, Lanzi mentions the above painting, and says, "We rarely behold such histories as his exquisite picture of the raising of Lazarus, in possession of the Conti Lecchi, at Brescia."

The enmity, or rather competition existing between him and Titian served as a continual spur to actuate him to fresh exertions. This rivalry is a circumstance not a little honourable to his reputation as an artist, and has acquired for him in the Venetian school the second rank at least, in a period so prolific in excellent artists.

GIROLAMO DA CARPI.

N.A. 1501. OB. 1560.

On panel. 4 ft. high; 7 ft. 4 in. broad.

- 16 **The ADORATION of the MAGI.** Two of the wise men are kneeling before the Virgin, who is seated with the infant Christ in her lap; behind her are Joseph and an attendant. On the right is the third king hastening forwards towards the Virgin, whilst behind are seen two attendants leading a white charger.

Girolamo da Carpi was a pupil of Garofalo; but feeling a profound admiration for the paintings of Correggio, he was gradually led to adopt a style in many respects resembling that of Correggio, though partaking at the same time of that of Garofalo.

PARIS BORDONE.

N.A. 1503. OB. 1540.

On canvas. 3 ft. 8 in. high; 5 ft. broad.

- 17 **PERSEUS ATTENDED by MINERVA and MERCURY,** who are arming him. Signed "O. Paridis Bordono."

Lanzi says of this master, that after having been a pupil of Titian he became an enthusiastic imitator of Giorgione, finally adopting an originality of manner the peculiar grace of which bore no resemblance to the style of any other painter.

ANDREA SABBATINI DETTO ANDREA DA SALERNO.

N.A. 1480. OB. 1545.

On thick panel. 5 ft. 9 in. high; 9 ft. 6 in. broad.

- 18 **The ADORATION of the MAGI.** The Madonna, with the infant Christ, is seated to the left, under a shed. One of the

three kings kneeling in the foreground has just presented to the infant Christ a golden vase, which the latter is handing to Joseph, who reclines behind the Virgin. To the right appear the other two kings, with their attendants. Background a distant landscape, with an approaching train of servants, camels, and horses; whilst in the sky is seen the star which has guided them in their course to Bethlehem.

This picture derives additional interest from the fact, that in the figures of the second king and his page are introduced the portraits of Dante and the young Rafaello.

Andrea da Salerno was a scholar of Rafaello, and though he remained but a short time at Rome with that great master, yet it laid the foundation of his future eminence, and enabled him to become the first of the Neapolitan school. His works are highly extolled by many of the old writers, and were considered as miracles of art; but few remain to the present day. Lanzi, in speaking of him, says, that "his designs were very correct, and the faces and attitudes of the figures well selected; there was great breadth and depth in the folds of his draperies, and his colouring was remarkably fresh and brilliant.

ALESSANDRO FILIPEPI DETTO SANDRO BOTICELLI.

N.A. 1437. OB. 1515.

On panel. Circular—3 ft. 3 in. diameter.

- 19 The VIRGIN, with the INFANT CHRIST on HER LAP, who lifts his right hand in the act of blessing, whilst with the left he grasps a pomegranate. On each side are two attendant angels, holding books and wreaths of flowers.

Painted in tempera.

Boticelli was a pupil of Philippo Lippi, and is highly praised by Vasari. He was one of the artists called to Rome by Sixtus IV. to assist in the ornamenting of the chapel which he was building. Boticelli was likewise a good engraver.

ALESSANDRO BONVICINO DETTO IL MORETTO.

NA. 1514. OB. 1564.

On canvas. 7 ft. 6 in. high; 4 ft. 6 in. broad.

20 The MADONNA, with the INFANT CHRIST, whom she is tenderly embracing, is seated on the clouds. Below her on the left is St. Hipolyte clothed in armour, looking up to the Virgin expressive of adoration: on the right is St. Catherine, with her foot resting on a wheel; between them is a broken column, with the following inscription:—

“Mēbris Dissolv volerunt ne vinculis Divel' e'ētur æternis.”

A landscape background.

Il Moretto was one of the most distinguished scholars of Titian, and highly extolled both by Vasari and Lanzi, for the elegance of his designs, the accuracy in the attitudes and expressions of his figures, the wonderful effect of his colouring, and the beautiful play of light and shadow in his compositions.

PIETRO VANUCCI DETTO IL PERUGINO.

NA. 1446. OB. 1524.

On panel. 3 ft. 6 in. high; 5 ft. 6 in. broad.

21 In the centre the SAVIOUR holding a CRUCIFIX turns towards the unbelieving St. Thomas, who approaches eagerly from the left. On the right is St. Francis, beside whom the patron is kneeling. The whole of the foreground is a large tessellated pavement, whilst the background presents a view into the open country, under a bright and cloudless sky.

Perugino was the first painter who endeavoured to cast off the usual meagreness of form and darkness of style, and who combined grace with a strict imitation of nature. His name will remain, however, immortal from being the earliest master of Raffaello.

His paintings were much admired, not only for their excellence in perspective, but also for their design and colouring. Lanzi says of him—“It is delightful to behold the bright azure ground in many of his pictures, which gives such high relief to his figures.”

LIONARDO DA VINCI.

N.A. 1452 OB. 1519.

On thick panel. 6 ft. high ; 4 ft. broad.

- 22 The MADONNA and INFANT CHRIST seated in a rocky cavern : to the left a bishop kneeling upon a Pagan ; to the right St. Jerome sitting and writing : behind him, Joseph. A spring of water in the foreground.

Formerly in the collection of the Crivelli family at Milan, one of whose ancestors is represented in the Madonna.

This picture is considered in the early manner of the master.

GIROLAMO DA SANTA CROCE.

FLOURISHED from 1520 to 1549.

On panel. 1 ft. 9 in. high ; 2 ft. 6 in. broad.

- 23 The SAVIOUR RISEN from the Tomb, on which he stands ; in the left hand he bears a banner, whilst the right is raised in the act of blessing. On each side of him stands an angel, whilst on the left is Mary Magdalen, bending her knee in adoration. The whole in a highly finished landscape, embellished with flowers, birds, and small animals.

Santa Croce's manner, approaches to that of Titian and Giorgione. He excelled principally in painting small figures, which he placed most skilfully in highly finished landscapes : these were greatly valued as cabinet pictures.

GIORGIO BARBARELLI DETTO IL GIORGIONE.

N.A. 1477. OB. 1511.

On canvas. 3 ft. 2 in. high ; 3 ft. 10 in. broad.

- 24 ST. PETER MARTYR and the ASSASSIN ; landscape background. The saint gathers his gown with his right hand, whilst with the left he makes the sign of the cross, calmly receiving the blow of the assassin, who is plunging a dagger into his throat.

BERNARDINO LANINI.

FLOURISHED from 1546 to 1578.

On panel. 7 ft. 9 in. high ; 5 ft. 2 in. broad.

- 25 The MADONNA, with the INFANT CHRIST standing on HER LAP, is seated on a throne under a baldachin, which on each side is supported by an angel. On the right and left are a number of saints kneeling and standing, most with their different attributes. In front, at the foot of the throne, is seated a little angel playing on a violin. The picture is signed "Bñardinus Laninus, Vcelleñ, F. 1552."

Lanini of Vercelli was the scholar and imitator of Gaudenzio Ferrari. Lanzi says of him, that were it not for the name of Bernardino Lanini affixed to his paintings, they would often be ascribed to Gaudenzio. Occasionally, however, his style more closely resembles that of Lionardo da Vinci. The figures of Lanini were generally remarkable for their spirit and truth, whilst the faces are drawn with such grace and vigour that they elicited the highest commendations of Lomazzo, who considered that Lanini united the grace of Guido with the colouring of Titian.

Lanini had two brothers of the same name, who were likewise painters, but they never attained to any great degree of excellence in the art

BARTOLOMMEO RAMENGI DETTO IL BAGNOCAVALLO.

NA. 1484. OB. 1542.

On thick panel. 8 ft. 3 in. high ; 6 ft. 4 in. broad.

- 26 In the foreground is the VIRGIN SEATED on a BLOCK of STONE, in front of a column. The infant Christ is on her lap, and bends forward to caress the little St. John, who kneels by the side of the Virgin. To the right are St. Sebastian and Joseph ; on the left St. Andrea and Antonio. Above is a choir of singing

angels. At the bottom, on a stone slab, is the following inscription:—

“Giovanni Erede Di Giovanni Bon Ha Fato Fare Questa P.
Satisfare A. Giovani Bo.”

Bagnocavallo was a scholar of Francia, but practised under Rafaello, whom he imitated much in his compositions.

ERCOLE GRANDI.

NA. 1491. OB. 1531.

On canvas. 7 ft. 2 in. high; 10 ft. 9 in. broad.

- 27 The DEATH of the VIRGIN. In the middle of the picture is a bier, on which the body of the Virgin lies extended, covered with a rich cloth of tapestry and surrounded by several of the apostles, expressing, in their different attitudes, sorrow, astonishment, pious resignation, &c.

Ercole Grandi was a scholar of Lorenzo Costa, but was greatly preferred to this master by Vasari, who pronounced his works equal to Mantegna and Perugino. His paintings are become extremely rare; amongst the few remaining are the above picture, and the preceding two, which are considered his great master-pieces, and which he painted in the Garganelli Chapel, at Bologna. Many years ago, when this chapel was taken down, as much as possible of Ercole's paintings were preserved and placed in the Tanara Palace, from whence they came into this collection.

GIROLAMO DA COTTIGNOLA.

NA. 1480. OB. 1550.

On thick panel. 10 ft. high; 6 ft. broad.

- 28 The ASCENSION of the VIRGIN. Below, the Marchesa Sforza, Constantine II., and various saints. From the Church of Santa Maria delle Grazie, at Pesaro, and described as follows in the Guido di Pesaro, of 1783.

"Over the door of the church is a picture by Girolamo da Cottignola, recently removed from the high altar, where it formerly stood, which is particularly worthy of notice from its historical interest. In the upper part is represented the Eternal Father, surrounded by cherubim and seraphim, who hold a scroll, on which is written—

"Non enim Prote sed pro Omnibus hec Lex constituta est."

In the middle of the picture is the figure of the Virgin; beneath her is, on one side, a bishop with mitre, stole, and crosier; in his hand he holds a scroll on which may be read—

"Non puto vere esse Amatorem Virginis qui respuit celebrare Festum sue Conceptionis."

On the other side stands St. Girolamo, beating his breast with a stone. In the centre are three kneeling figures. The first is St. Catherine; below her is inscribed upon a broken wheel, the name of the painter; next to her is the young Constanza Sforza, second Prince of Pesaro, who died when a child, 5th August, 1512; lastly, his mother, Ginevra Tiepolo, widow of Giovanni Sforza, Prince of Pesaro, who is pointing out the Virgin to her son.

At the bottom is the inscription—

"Junipera Sfortia patria a marito recepta ex voto P. 1512."

Signed "Jeronimo Cottignoli."

Cottignola was a pupil of Francia, and is highly praised by Lanzi, who, speaking of this picture, says the design is rather dry, but the colour very pleasing; the heads grand, the draperies well disposed; and, in short, were it the only production of his hand, he would well deserve to rank among the most illustrious painters of the old style.

GIROLAMO DA COTTIGNOLA.

NA. 1480. OB. 1550.

On thick panel. 8 ft. high; 5 ft. 6 in. broad.

29 POPE GREGORY and ST. PETER SEATED in CONVERSE, attended by two angels; the Virgin and Child above. Signed "Hieronimus Cottignol. MDXXVIII."

From the collection of Prince Ercolani, of Bologna, and previously in the chapel of the Gregory family in Lugo, in the history of which place, by G. Bonoli, it is highly praised. Crespi, in the 7th volume of the "*Lettere Pittoriche*," describes it as an "an altar-piece which will bear comparison with the works of any of the great painters, so masterly is its design, and so unrivalled the freshness and depth of its colouring."

There is hardly a greater instance of the false representations made by Vasari, of the Bolognese painters of the *Rafaelle* school, than that given by him to this painter. Vasari on his arrival at Florence endeavoured, by the influence of his townsmen, who presided over religious establishments at Bologna, to obtain employment, in the course of which a quarrel arose between him and the Bolognese painters, such as *Bagnocavallo*, *Cottignola*, and *Innocenza*, who followed the style and careful painting of *Rafaelle*, whilst Vasari wanted to introduce the extravagances and *fresco* manner of *Michael Angelo*. Vasari's account has been the principal cause that the most brilliant period of the Bolognese school, the *Rafaellesque*, has been so much overlooked, although the *Carraccis* and their followers, who are commonly supposed to constitute the only Bolognese school worthy of notice, are known to have greatly admired and closely studied the beautiful works of their great predecessors of the *Rafaelle* time. This fact is mentioned by *Lanzi*, who, however, was by no means well informed with regard to *Cottignola*; he seems to have known no other than his earliest works, and describes his first, formerly in *Pesaro*, but now in this collection, which was painted in 1512, and therefore fifteen years prior to the present one.

Scanelli, in his "*Microcosma*," 1657, describes a picture painted by this master as "painted with such mastery, grace, and delicacy, that it would not discredit *Rafaelle*, whose style it greatly resembles."

LUDOVICO MAZZOLINI DI FERRARA.

NA. 1480. OB. 1530.

On panel. 4 ft. 2 in. high ; 5 ft. 3 in. broad.

30 The PASSAGE of the RED SEA by PHARAOH and his HOST.

To the right, on the dry land, are the Israelites, with their families, some in the act of rejoicing, others in prayers and thanksgiving; whilst Moses in the centre stretches out his arm in command over the raging waters, in which, to the left, the Egyptians, with their chariots and horses, are engulfed. In the heavens above is the destroying angel. Inscribed

“ Z. V. 19. MDXXI.”

This picture is engraved in Agincourt's large work ; it is a most remarkable production, from its high finish, the vivid expression of the figures, and its delicate preservation. Small paintings by this painter are not very uncommon, though highly prized in Italy ; but there is only one other of a similar size to the above known to be in existence.

Mazzolin ; was a scholar of Costa, and is highly praised by Lanzi, as “possessing rare merit in the painting of small figures, displaying an incredible degree of finish often appearing like miniature.”

LORENZO LOTTO.

PAINTED about 1520 to 1548.

On canvas. 4 ft. high ; 4 ft. 6 in. broad.

31 The PORTRAIT of the ARTIST, with HIS WIFE and TWO CHILDREN. They are seated at a table, before an open window, overlooking the sea shore. On the table, which is covered with a rich cloth, is a plate of cherries. Signed “L. Lotto.”

This picture is engraved, and was formerly in the gallery of Lucien Bonaparte.

Lorenzo Lotto, one of the best masters of the Venetian school, was said by some to be a scholar of Bellino, by others of Palma

Vecchio, whose style his paintings greatly resemble. He is bold in his colouring, luxurious in the draperies, and, like Giorgione, remarkable for the deep and brilliant tone of his flesh tints.

GIORGIO BARBARELLI DETTO IL GIORGIONE.

NA. 1477. OB. 1511.

On canvas. 3 ft. high ; 2 ft. 4 in. broad.

32 The SIBYL—half figure ; with her right hand leaning on a book.

From the Casa Sanuto, and described by Ridolfi.

Giorgione was the pupil of Bellini, but at a very early period evinced talents of no common order, and adopting a bold, masterly, and original style, excited the jealousy both of Titian and Bellini. There is in his compositions a pensive character, united with a grandeur of design and richness of colour quite peculiar to him. Sebastian del Piombo was a pupil of Giorgione.

ANGIOLO BRONZINO.

NA. 1502. OB. 1571.

On panel. 3 ft. 3 in. high ; 2 ft. 6 in. broad.

33 PORTRAIT of the PRINCESS MALATESTA and HER SON.

From the collection in Pesaro.

Bronzino was a scholar of Portorno, and famed for the grace of his countenances, and the agreeableness of his compositions. He painted the portraits of all the celebrated members of the house of Medici.

FRANCESCO RAIBOLINI DETTO IL FRANCIA.

PAINTED before 1490. OB. 1535.

On panel. 8 ft. high ; 5 ft. 7 in. broad.

34 CHRIST on the CROSS ; at the foot of which Job reclines pointing with his hand to a scroll on which are inscribed the words "Majora sustinuit ipse."

The Madonna is on the left, and St. John on the right of the crucifix. Signed "F. Francia."

Formerly this painting was over the high altar of the Church of San Giobbe, in Bologna. Vasari describes it amongst the best works of the painter.

It is likewise described in the old Guida of Bologna as one of the finest specimens of this master. In the "Pitture di Bologna" 1732, it is highly commended for the wonderful knowledge of anatomy and foreshortening which its composition displays.

Francesco Francia, whose real name was Raibolini, was a goldsmith of Bologna, but under the discriminating patronage of Gio. Bentivoglio his extraordinary genius for painting was rapidly developed. Hence many of his early works are signed "Francesco Francia Aurifex." By the great fame of Francesco many of the great artists were attracted to Bologna to study under him; one of the most distinguished of his scholars was Girolamo da Cottignola. His son Giacomo closely imitated the style of his father.

CARLO CRIVELLI.

PAINTED from 1476 to 1786.

On panel. 6 ft. 10 in. high; 4 ft. 10 in. broad.

35 The ANNUNCIATION. In the middle of the picture kneel the archangel and St. Emidio, holding a representation of the town of Ascoli, whilst to the right the Virgin at her devotions is seen through an open door. In the background are various groups of figures in different attitudes, and every part of the picture is rich in birds, fruit, flowers, and architectural decorations. The following words are inscribed at the bottom:—

"Libertas Ecclesiastica. Opus Caroli Crivelli, Veneti, 1486."

Painted for the convent of the "Santissima Annunciata," and described by Orsini. Crivelli was a pupil of Jacobello del Fiore, and was remarkable for the force of his colouring, for the grace and expression which he gave to his figures, and for the truth and correctness with which he painted the numberless accessories in his works.

GAUDENZIO FERRARI.

N^A. 1484. O^B. 1550.

On thick panel. 6 ft. 9 in. high; 5 ft. 5 in. broad.

- 36 The VISITATION of the VIRGIN to Elizabeth, accompanied by Joseph, Zacharias, and St. Sebastian, in a richly wooded and mountainous landscape. This picture was formerly in the Church of Santo Jacobo, at the gate of St. Lucia, at Genoa, and is mentioned in Soprami's "Lives of the Genoese Painters," vol. i., p. 228:—"Tavola che miglior non sarebbe se fosse de mano di Raffaello o d'Andrea del Sarto."

Fuesli, in his additions to Pilkington, tells us that "Gaudenzio was a pupil of Luini. He went young to Rome, and is said to have been employed by Raffaello in the Vatican. He was particularly celebrated for representing emotions of piety, and was called 'Eximie pium,' by the Novarrese Synod. With a full and genial vein of colour, Gaudenzio unites an evidence which admits of no hesitation, and attracts the eye in the midst of other works. Whether it were modesty, ignorance, or envy, that defrauded powers so eminent of the celebrity so often lavished on minor talents, is now not to be determined. Gaudenzio was little known and less favoured by Vasari, whom the blind herd of dilettanti on either side of the Alps generally follow in their search after excellence in art."—(See p. 175.)

Lomazzo, who was his scholar, places Gaudenzio among the seven principal painters of Italy, to the exclusion even of Correggio.

INNOCENZO FRANCUCCI DA IMOLA.

PAINTED from 1506 to 1542.

On thick panel. 8 ft. high; 6 ft. broad.

- 37 The VIRGIN with the INFANT CHRIST, SEATED ON a THRONE, under a noble ARCH. At the foot of the throne is seated an angel, playing on a stringed instrument; to the right are St. Sebastian and St. Benedict; on the left are St. Bernard, the angel, with young Tobit, accompanied by his dog, and carry-

ing a fish in his hand. Signed "Inocentius Francuccis Imolensis faciebat MDXXVII.

From the collection of Prince Ercolani, and described in the 7th vol. of the "Lettere Pittoriche," and likewise by Lanzi.

Innocenza Francucci, though a native of Imola, resided chiefly at Bologna, where he became a pupil of Francia; he subsequently went for some years to Florence, where he studied the works of Fra Bartolommeo and Andrea del Sarto; yet the style to which he invariably aspired, and to which he so nearly attained, was that of Raffaello. In speaking of his admirable picture at Prince Ercolani's, Fuesli says, that he seems to have aimed at the very spirit of Raffaello, and to have approached it nearer than most of Raffaello's own scholars.

RAFAELLO SANZIO D'URBINO.

NA. 1483. OB. 1520.

On panel. 2 ft. 6 in. high; 1 ft. 7½ in. broad.

38 ST. SEBASTIAN BOUND to a COLUMN.

Formerly in the possession of the Counts Degli Oddi, of Perugia, one of whose ancestors was an early patron of Raffaello.

BERNARDINO LUINI.

PAINTED from 1510 to 1550.

On thick panel. 7 ft. high; 5 ft. broad.

39 The MADONNA, SEATED in a LANDSCAPE, with the INFANT CHRIST STANDING in HER LAP. On the left is St. Sebastian, bound to the trunk of a tree; to the right St. Rochus, with his dog. Formerly in the cathedral of Como.

Pilkington says of the painter, that he was the most successful, and ought to have been the most celebrated imitator of Lionardo da Vinci. This resemblance is such, that out of Milan their works have seldom been discriminated. Lanzi, on this subject, says, that the book of nature is open to all, and that the similarity is often only that of nature. Luini was the contemporary more than the scholar of Lionardo.

GIROLAMO DA TREVISO.

N.A. 1508. On. 1544.

On thick panel. 7 ft. 5 in. high; 4 ft. 9 in. broad.

- 40 The MADONNA SEATED on a THRONE, with the infant Christ standing before her; angels with music above; saints on each side; and the patron for whom the picture was painted kneeling at the foot. To the right a mountainous background. Signed "Hieronimus Trevisius. P."

From the Church of St. Domenico, at Bologna, and mentioned in Vasari's "Lives of the Painters" as "la migliore delle cose sue."

Girolamo was one of the first of the Venetian school who combined the style of Raffaello with Venetian colouring. He died young, soon after he had entered the service of Henry VIII.; his paintings are therefore very scarce, and they have a peculiar interest in England, as his name is inserted by Walpole among the painters of this country.

RAFAELLO SANZIO DI URBINO.

N.A. 1483. OB. 1520.

On very thick panel. 6 ft. high; 6 ft. broad.

- 41 The ASCENSION of the VIRGIN from the TOMB, which is filled with flowers. On either side of the tomb are St. John and St. Francis kneeling; behind whom are, on the right, St. Paul with the sword, and on the left St. Philip holding a book and a rod of martyrdom.

This picture was formerly in the Cathedral of Pisa.

Although this painting came to this country as the sole work of Raffaello, it has the appearance of the style of Fra Bartolommeo in the figure of St. Paul. It is difficult now to decide whether Raffaello merely imitated Bartolommeo, as we know he did when he was at Florence working with him previous to the year 1508, when he went to Rome; or whether it was one of those pictures

which were left unfinished by him, and afterwards completed by his friend Fra Bartolommeo. The St. John is, however, evidently the sole work of Rafaello.

GIORGIO BARBARELLI DETTO IL GIORGIONE.

N^A. 1477. O^B. 1511.

On panel. 9 ft. 9 in. high ; 12 ft. 9 in. broad.

42 The MADONNA SEATED on an ELEVATED THRONE, with the infant Christ standing on her lap, with one hand raised as in the act of blessing. On the steps of the throne are various figures ; to the right St. Sebastian, and St. Paul on the left, St. Peter and St. John the Baptist in the centre, angels performing on different musical instruments. The background is a rich and varied landscape, with buildings, figures, cattle, and other accessories.

This picture was acquired from the family Balbi, to whom it had descended from the Soranzos of Venice, the great patrons of the artist.

FINIS.

